THE HAMMOND TIMES

Volume 31 Number 3 FALL 1969

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A Perfect Match...Ethel Smith and the Hammond

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On the cover . . .

She enchanted millions of people and made the rhythmic sounds of Tico Tico synonymous with Ethel Smith all over the world. The enchanting Miss Smith reminisces about a few of her experiences and discloses her plans to succeed her brilliant organ playing career with an acting career.

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Hammond Times Changes to a Quarterly

Starting with this issue the Hammond Times is a quarterly magazine to be issued:
Fall (issue date, October);
Winter (issue date, January);
Spring (issue date, April);
Summer (issue date, July).

Please send changes of address, subscription orders, and renewals to Hammond Organ Co., P.O. Box 6698, Chicago, Illinois 60680.

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LOOKING at that pert, pretty face, you just know that this can't be the Ethel Smith who made the Hammond organ famous more than 25 years ago.

As she says, laughing: "Everyone thinks I must be 80 by now. They try to find out when I started to play the Hammond and then figure out the vital statistics. I wouldn't tell my own mother how old I am!" And the question becomes totally insignificant. This delightful, witty woman is too full of talent, energy and exciting plans to be bothered by silly things like calendars and birthdays.

Ethel Smith is the only woman to become an international success by playing the organ. She enchanted millions of people all over the world, through films, Decca records and personal appearances, with her arrangements of popular songs, amusing sound effects and funny chatter.

"I cannot separate the Hammond Organ from humor," she says, hazel eyes twinkling. "I know it doesn't look like a funny instrument, but some of the jokes I've listened to have been pretty funny. I learned to get a few of my own in first to disarm everyone."

"Funny questions have been thrown at me in many languages. For instance, when I played the Lido in Paris, I would walk down the Champs Elysee and be recognized. A Frenchman would come over and greet me with a wicked: *"Bonjour (Hello) Mlle. Smith, comment ca va (How are you)?*

A Perfect Match... Ethel Smith and the Hammond

TICO

She always assured the jokers that all was *"en parfait sante, merci (in perfect health, thank you),"* her French (Spanish or Italian) perfect and assured, and her amusement genuine.

The Hammond Can Be Funny

Ethel Smith discovered early that the Hammond organ lends itself to humor. All kinds of marvelous and impish effects can be achieved. And it was this discovery that led her to add funny sound effects and ad libs to her performance.

"There was a funny little routine, for instance, with my evening gown. I've always had a keen interest in fashion, and wore outstanding gowns at my concerts. I feel that women coming to see another woman perform expect something unusual. And I tried never to disappoint them.

"At the height of my career those gorgeous bouffant skirts were very stylish. I walked out on stage and sat down at the Hammond. Then I 'wrassled' for two minutes trying to get those skirts out of the way, so I could have 'freedom of the knees' so to speak.

"I'll never forget the date I played with Arthur Fiedler and the Boston 'Pops'. He is an expert showman and a great wit. He had his baton raised to give the downbeat, and there I was busily getting 22 yards of nylon tulle out of the way . . . tucking it here and there under me.

"When I finally gave him the nod, instead of the expected downbeat, he took his baton and flicked his coattails —first one, then the other. The audience just roared. And it was a few minutes longer before that downbeat came."

Her Arrangements Are Original

Although she injected humor into her act, her music was always handled seriously. When Ethel Smith introduced the Hammond, there were no arrangements for the electronic organ. Her musical choices for concerts were light and popular, and her arrangements were always exciting.

" There isn't a figure in Bach that I have not used in a 'pop' arrangement," Ethel Smith says. "When I finished with a Hammond arrangement it was far more difficult than any Bach fugue."*

It Was Love At First Sight

It really was love at first sight . . . the long-time love affair between Ethel Smith and the Hammond.

"I first saw it sitting in a corner in a Los Angeles studio. I had never seen anything like it before.

"I put my hands on it . . . and I knew this was for me. The Hammond and I discovered each other that day. I went back there every day to practice.

"I have learned from playing the Hammond that you can really trust the muscles you have trained. People are always amazed when they see me do intricate pedal passages. They can't understand how I can do it so casually and without seeming to concentrate."

"Trained muscles seem to know what they should do. I can stay away from the instrument as long as a month, and when I sit down at my Hammond the most intricate things come back into my fingers and feet."

A Perfect Match ...continued

The Hammond Takes Her Around The World

As an accompanist, Ethel Smith did all kinds of church work . . . a logical development for a professional organist. She played at concerts and weddings, developing her own interest in popular music on the side.

Then her career led her to Hollywood and the movies, and national as well as international prominence. Ethel Smith has played before crowned heads in Europe, but remembers most affectionately her appearance at the London Palladium, where her fans waited in line to present her with bits of English china and flowers as tokens of their pleasure in her performance.

"Americans are affectionate to their favorites," she says, "but the English have no restraint. Their fantastic reception always brings tears to my eyes."

The funniest backstage visitors Ethel Smith ever had were two oilmen from Goosecreek, Texas, who came to see her in her dressing room at the Lido. "I followed 26 girls known for their beauty. Their combined stage wardrobes could be strung on a half yard of dental floss." And as always, when in a foreign country, she introduced her numbers in the language of that country. She felt her French had been especially fluent that evening. But when the two Texans called backstage, it was to "say hi to a fellow American."

Thinking her French had not been good enough, she asked how they knew she was not French. "Wal," they drawled, "we knew you were one of ours, 'cause you were the only gal wearing a brazeer."

Only One Problem With Hammonds

Miss Smith reports only one problem with Hammonds . . . plugs. Plugs have been a major disaster for her. She has lost count of the number of times someone would walk across the stage and unwittingly disconnect the cable.

"I remember once in Tokyo," she laughed, "a stagehand got as big a hand as I. I was all set to play, and discovered there was no sound. Someone had tripped over the wire and the plug had come out. I beckoned to the nearest stagehand. Very sheepishly, this darling man, trying to be invisible, crept out on stage and connected the plug. The delighted audience cheered him loudly."

Working On A New Career

This zestful performer has not been content to rest on her laurels as an organist. She has a collection of beautiful guitars—which she plays. And she has a collection of new faces . . . all showing her versatility as an actress.

"You know," Ethel Smith reminisces, "the Hammond was very important in my life, and will be until they lay me away. It was responsible for my great career as an organist . . . and now for my new career as an actress."

It develops that acting is not just a fancy . . . but a long-planned-and worked-at development in her career. Miss Smith studied with Lee Strasberg of Actors' Studio, and Harold Clurman, director, for years.

"After every tour, I would spend two or three weeks at home attending acting classes, and then go right out on tour again."

Thus, over the years, she was able to develop techniques and learn the foundations of this craft.

Organ Background Helps New Career

"Strangely enough, I find that the extreme concentration needed to play the organ and the coordination developed through years of study and performing are absolutely invaluable in acting."

"At the very beginning, for instance, I was asked to do a small scene where I had to speak lines, and at the same time handle dishes . . . put them on the table and take others off. For a beginning actress this can be a very complicated thing . . . sort of like patting your head and rubbing your stomach at the same time." But for Ethel Smith, Hammond organist, it was easy. She was able to concentrate on her lines, while handling the dishes as part of the stage business. "I related the part to playing something on two manuals, thinking of the interpretation, and letting the pedal work happen."

This intelligent woman discovered early in her preparation for an acting career that anything in her experience was grist for interpretation of a role.

"I remember a monologue Lee Strasberg assigned me from "Alien Corn." The leading lady is a pianist who is brutalized by her father, so that practicing and performing become a nightmare. I performed the role successfully because I discovered that deep in my own subconscious were memories of the piano teacher I had had at Carnegie Tech—who was the same kind of Prussian sergeant. I was always in terror of playing for him no matter how well I knew the piece. All the time I performed the monologue the image of the man was so strong that my performance was completely professional."

Acting Opens New Doors

Miss Smith has done several television commercials to be offered to sponsors. She recently finished one with Soupy Sales, Gene Wood and two chimpanzees, who she insists "are almost human." Her current Ocean Spray Cranberry commercial has enjoyed a long run on TV.

Recently, she acted in a CBS-TV play, called Gilbert, about a mother and her young, disorganized son. Gilbert is Miss Smith's debut as a television actress. And she reports it is currently being shown via local TV.

"You know," Ethel Smith says expectantly, "the crowning joy would be a whole new show where I could combine my loves: playing the Hammond and acting. I'd like to do a TV series where I play the proprietor of a music shop or a music school.

"This would give me a chance to use some of the dialects and languages I have perfected over the years. I could demonstrate some of the percussion instruments I have collected from all over Latin America such as the chocallo, pandeiro, tambora, cueca, rico-rico and aggue."

Hard work has paid off for Ethel Smith who recently signed for a role in a new Broadway play, presently in rehearsal. It is scheduled to open at the Brooks Atkinson Theater on October 13. She will play the part of the president's wife in Arthur Kopit's comedy, "The Indians."

Believes In Fate

"If it is destined, it will happen. Everything is predestined. I never planned to become famous as the lady who played "Tico, Tico" on the organ. Who could have known that someone would invent the Hammond just for me?"

Perseverance and hard work resulted in a brilliant musical career for Ethel Smith. And these same characteristics may bring her an acting career that could prove to be just as exciting. □

* *Hundreds of Ethel Smith arrangements are available today from Charles Hansen Publications, 1824 W. Avenue, Miami Beach, Florida. Additional Ethel Smith books available from Hansen are: Ethel Smith's Concert Hour, Novelty Organ Solos, Easter—All Organ, William Stickles Hymns & Transcriptions—All Organ, Fritz Kreisler, Souvenir Album—All Organ, Selections of Christmas Music—All Organ, The Hammond Organ Method, Books 1-3.*

How to Find and Build CHORDS

by Patrick O'Hara

Almost all simple and "most-used" chords in today's music are taken from the Major scale. So let's first memorize a simple "how to build Major scales" formula.

A Scale Building Formula

First find "C" on the keyboard. Start on this note. Then go up the scale as follows: **whole** step, **whole** step, **half** step, **whole** step, **whole** step, **whole** step, **half** step. In short the scale formula is: **W W H W W W H.**

EXAMPLE:

/W\ /W\ /H\ /W\ /W\ /W\ /H
C . . . D . . . E . . . F . . . G . . . A . . . B . . . C

You have just built the C Major scale. Start on "any" note . . . follow the formula . . . and you can build "any" Major scale. Remember the scale is named for the note you start on.

Find Chords By Numbers

The scale is the secret to finding chords. Five simple words identify the chords in any scale or key . . . . **Major** . . . **Minor** . . . **Augmented** . . . **Diminished** . . . **Seventh.** Now let's number each letter of the C Major scale. And remember that you build chords by playing the following scale notes together:

Five Chords	**1 C**	**2 D**	**3 E**	**4 F**	**5 G**	**6 A**	**7 B**	**8 C**	**In music identified by**
MAJOR CHORD	1		3		5				C
MINOR CHORD	1		♭3		5				Cm
AUGMENTED CHORD	1		3		♯5				C aug
DIMINISHED CHORD	1		♭3		♭5				C dim
SEVENTH CHORD	1		3		5		♭7		C7
MAJ.SEVENTH CHORD	1		3		5		♮7		C maj 7

There they are . . . almost like magic, appearing out of nowhere, the five most used chords identified by the capital letter "C".

C . . . Cm . . . C aug . . . C dim . . . C7 . . . C maj 7

Memorize these simple rules

1. Major chords are built on notes 1-3-5 of the major scale.
2. Minor chords are built on notes 1-♭3-5 of the major scale.
3. Augmented chords are built on notes 1-3-♯5 of the major scale.
4. Diminished chords are built on notes 1-♭3-♭5 of the major scale.
   (Note: If you want a diminished 7th chord **add** the 6th note of the major scale).
5. Seventh chords are built on notes 1-3-5-♭7 of the major scale.

Apply these rules and you'll easily find the five most important chords of any scale.

Take A Trick Break

Since you've been working quite hard, take a break and try these two tricks:

1. a) Play any Major chord you know.
   b) **Lower** the note which **names** the chord . . . **one full step.**
   c) Presto . . . **you have just turned a major chord into a 7th chord.**
2. a) Play any major chord again.
   b) Lower the note which **names** the chord **one half step.**
   c) **You have just discovered the simple and speedy way to make Major 7th chords.**

Play The Chord Where It Sounds Best

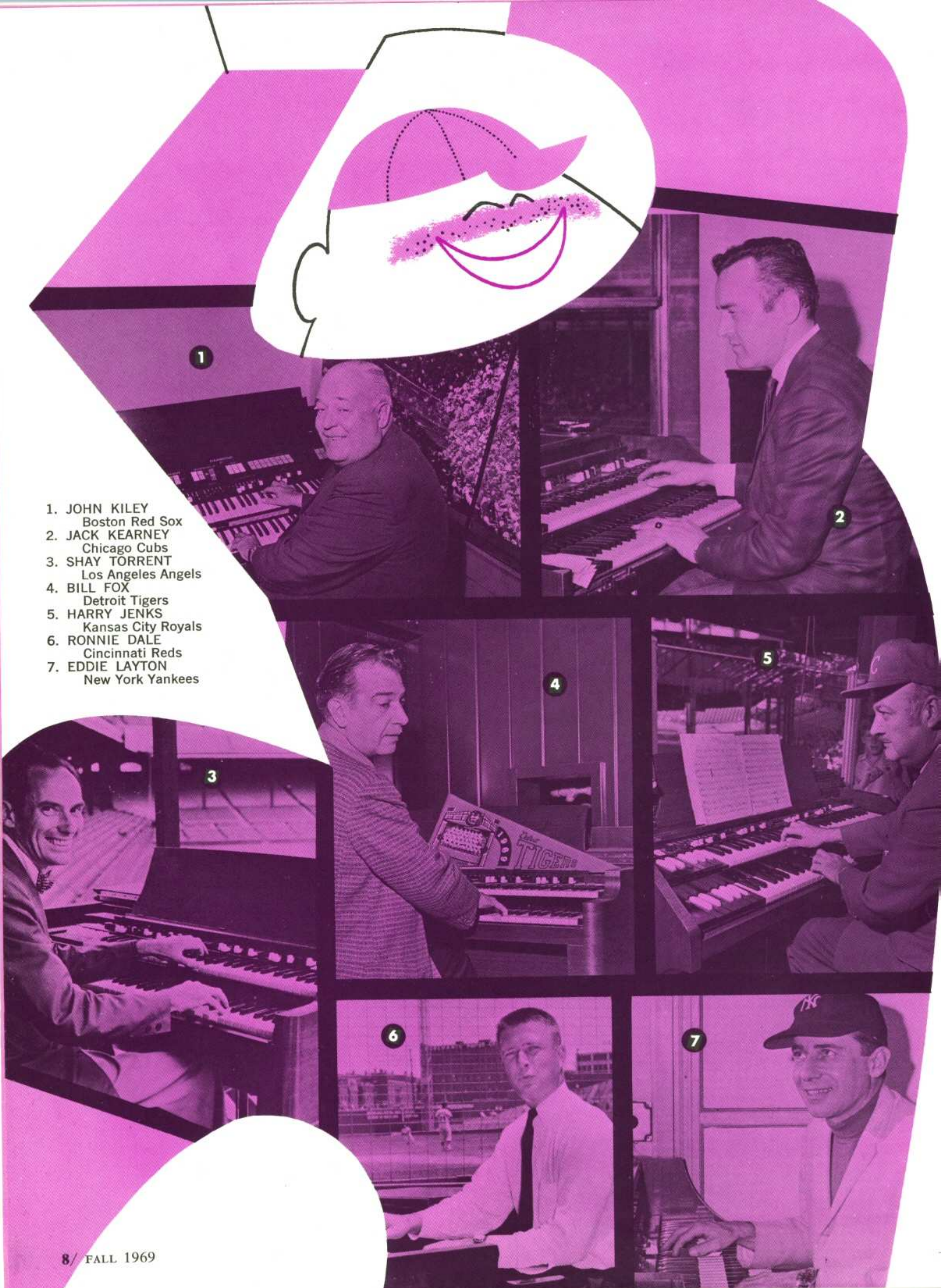
When you know how to find the chords you want, they may not sound just the way you want them to sound. They may be either too high or too low in pitch. So, you must invert, or move, the chord to a higher or lower place on the keyboard. Do this either by making the **bottom note** of the chord the **top note** of the chord, or by making the **top note** of the chord the **bottom note** of the chord. In other words: **Play the chord where it sounds best to you.**

EXAMPLE: Move **C E G to E G C**
G B D F to B D F G
F A C to A C F or vice versa

Take The Hammond Organ Course

I believe the majority of people play the Hammond organ for fun and relaxation. I suggest you ask your Hammond Organ dealer to show you the famous Hammond Organ Music Course. It has excellent, clearly written, musical selections. They are planned so you advance gradually from beginning to professional sounding arrangements in 10 months or less. You will be amazed at your progress with this splendid course and grateful for years to come.

The course uses the 3 staff musical notation. Chord symbols are also identified above the melody so you can play strictly by "chords" and still have 100 diversified musical selections to study at your leisure. When you're ready to further your music education, the bass clef is there.

Good luck to one and all. May you have much pleasure and enjoyment playing with these few chord tricks and construction ideas. □

1. JOHN KILEY
Boston Red Sox
2. JACK KEARNEY
Chicago Cubs
3. SHAY TORRENT
Los Angeles Angels
4. BILL FOX
Detroit Tigers
5. HARRY JENKS
Kansas City Royals
6. RONNIE DALE
Cincinnati Reds
7. EDDIE LAYTON
New York Yankees

BASEBALL'S NOT WHAT IT USED TO BE.

That old song "Take Me Out to the Ball Game" has taken on new meaning.

No longer does the fan go to his favorite ballpark just to watch the local heroes in action and give a few Bronx cheers. He now may go just to listen to his favorite Hammond organist bat out a few tunes.

In fact, the Hammond organist may have the best batting average in town. One wit recently quipped that the only thing the California Angel fans have to cheer about these days is the medley of songs played by the Angels' organist, Shay Torrent.

While that may be a slight over-statement, it is indicative of what's happening in baseball stadiums around the country. From the East Coast to the West Coast, and from North to South, Hammond organs have become an integral part of the sport of baseball.

No less than seven major league stadiums have Hammond organs installed as a permanent feature of the park, and each has an organist who has become almost as popular—if not more so—than the local heroes.

Hammond Inspiration

There are those who hold that the Hammond organ contributes significantly to winning. For example, it was not until the National League Chicago Cubs hired an organist to play the Hammond in 1967 that their losing ways rapidly changed to victories. Since 1967, the Cubs have emerged as one of the most "inspired" teams in the major leagues.

No one will actually claim the Hammond is responsible, but it is a fact that the Cubs were a losing team before they discovered Hammond.

And how about the Detroit Tigers of the American League and super star Denny McLain. Denny, the Tigers 31-game winner, swears that the Hammond organ in Detroit's Briggs Stadium helped inspire the team to win the 1968 World Series.

The same is true in Boston, the American League champion in 1967. Fenway Park's Hammond X-66 seemed to have sparked the Red Sox to their 1967 successes.

Whether the Hammond organ actually provides the "inspiration" which a major league baseball team needs to be a champion, there is no question that it provides the entertainment which helps the fans sustain their interest in long, drawn-out games.

Hammond X-66 Increasingly Popular

A variety of Hammond organs are played at the various ballparks around the nation with the X-66 on the upswing.

Ballparks, like indoor stadiums are natural settings for Hammond organs. The organs' volume, versatility and sheer musicality make them most popular with both the organists and the fans. And on any given day, it is possible that upwards of half a million fans could sing along with the Hammond, rock with the "Charge" of Ronnie Davis in Kansas City, or laugh with the mild chastisement of the California Angels by Shay Torrent.

The men behind the ballpark Hammonds are a unique lot of professional musicians with unusual views about the organ and baseball. Let's meet those who make the Hammond organs sing at Yankee Stadium in New York, Briggs Stadium in Detroit, Crosley Field in Cincinnati, Fenway Park in Boston, Wrigley Field in Chicago, Anaheim Stadium in Anaheim, Cal., and Municipal Stadium in Kansas City.

The Many-Splendored Eddie Layton

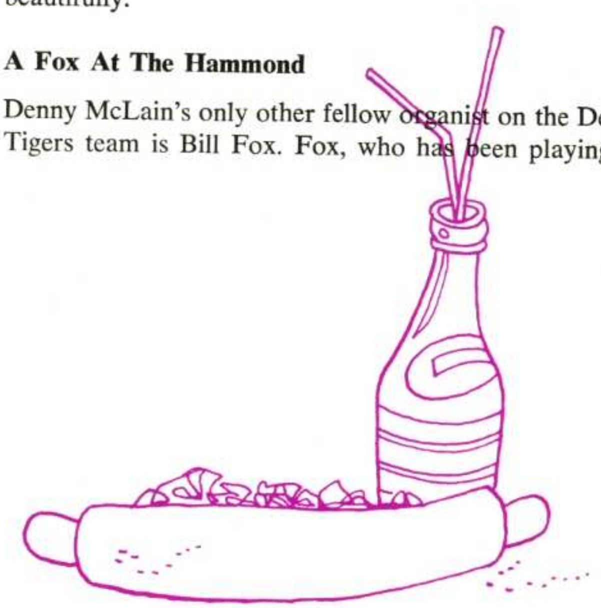
One of the best known baseball organists is Eddie Layton of the New York Yankees. Besides playing for the Yankees, Eddie is the organist for the CBS-TV Network daytime drama, "Love is a Many Splendored Thing," and an international recording artist for Epic Records.

During the nights and weekends when the Yankees are home, Layton is ensconced complete with earphones at the Hammond H-100 on the first mezzanine of Yankee Stadium where he entertains the fans during showers, between innings and doubleheader games. Eddie's favorite part of his stadium job is sweeping the crowd into a frenzy when the game gets exciting.

Eddie Layton loves baseball and playing the organ. At Yankee Stadium these two activities blend together beautifully.

A Fox At The Hammond

Denny McLain's only other fellow organist on the Detroit Tigers team is Bill Fox. Fox, who has been playing the



organ for the last thirty years, became the Tigers official organist in 1966. Prior to that, he performed for the Detroit Red Wings hockey team, the Detroit Pistons basketball team, and at the local wrestling matches.

Fox started playing the church organ in 1938. While in high school he earned extra money playing the organ and piano at parties, Bar Mitzvahs, and weddings. After performing at various night clubs in the Detroit area, he became a professional sports organist. He believes that playing the organ at sporting events is completely different from night clubs.

"In baseball every game is full of suspense and the fans look for Detroit to win. Therefore, I play quick tempo and I especially like fast moving marches. I'm not going to play 'I'm in the Mood for Love' in a ballpark," he quipped.

Dale And The Umpire's "Charge"

Besides being the official organist for the Cincinnati Reds, Ronnie Dale is the official organist of such diverse organizations as the American Bowling Congress, Coney Island, and the Golden Rooster (a local night club). Ronnie has had many unique experiences in his 13 seasons with the Reds. The most unusual thing that ever happened to him was he once reversed an umpire's decision (no easy task). The incident occurred several years ago when a former umpire ordered Dale to stop playing the "Charge" theme during a game. An appeal to the National League office wound up with a decision in Dale's favor and the "Charge" against Ronnie was dropped.

The 36-year-old Alexandria, La., native originally visited Cincinnati to study at the Conservatory of Music. He has stayed ever since. Dale plays the Hammond organ at Crosley Field and considers it the most versatile organ available. "I can make it sound like a banjo, clarinet, trumpet, calliope, and I also can get gimmick sounds like trains and various Latin American musical instruments."

He selects his music according to the crowd. He prefers audience participation songs where fans can join in by clapping their hands. And accordingly, he rates "The Mexican Hat Dance" as the most popular tune in this category. He may not be able to hit a curve, but Ronnie Dale is a popular permanent fixture in the Reds' Crosley Field starting lineup.

Kiley At The Keyboard

Another 13 year veteran of the major leagues is John Kiley, chief organist of the Boston Red Sox. Kiley attended the Boston Conservatory of Music and the Del Castillo Organ School. He played the organ in Boston's Symphony Hall at the age of twelve.

By 15 he was playing in theaters around Boston. Finally, he became program director and organist at Boston radio station WMEX and remained there for twenty years. Kiley played the organ for the old Boston Braves baseball team for five years and has been the organist for the Red Sox since 1962.

A Torrent of Hammond Music

A great deal has been written about Shay Torrent. His pleasing personality has won him fans all over the world. But nowhere is he more liked than in Anaheim, Calif. In between night club appearances and recording sessions, Shay has somehow found time to be the official organist of the Los Angeles Angels.

Torrent's long and varied musical career began at the age of 3½ years. His father was a minister and urged his son to study music. He attended the University of Wichita and the Army Music School at Fort Myer, Va. His years of practice included work on virtually all the orchestral and band instruments.

During the past off-season, Shay toured the country with his partner, Axel Alexander, for the Hammond Organ Company. Prior to joining the Angels organization, he was musical director of WGN-TV in Chicago and played for the Chicago White Sox.

Torrent recently made the headlines when he serenaded Los Angeles fans with a medley of Hawaiian numbers as the Angels were getting clobbered 15 to 1 by the Kansas City Royals. One sports writer reported that this was done to let the Angels know they could be sailing on a boat to the minor leagues at any time. Ted Bowsfield, director of stadium operations, quickly showed he did not appreciate Shay's sense of humor and sent him a note saying, "We're having enough trouble without you rubbing it in." But the fans in Los Angeles love Shay's rubbing it in.

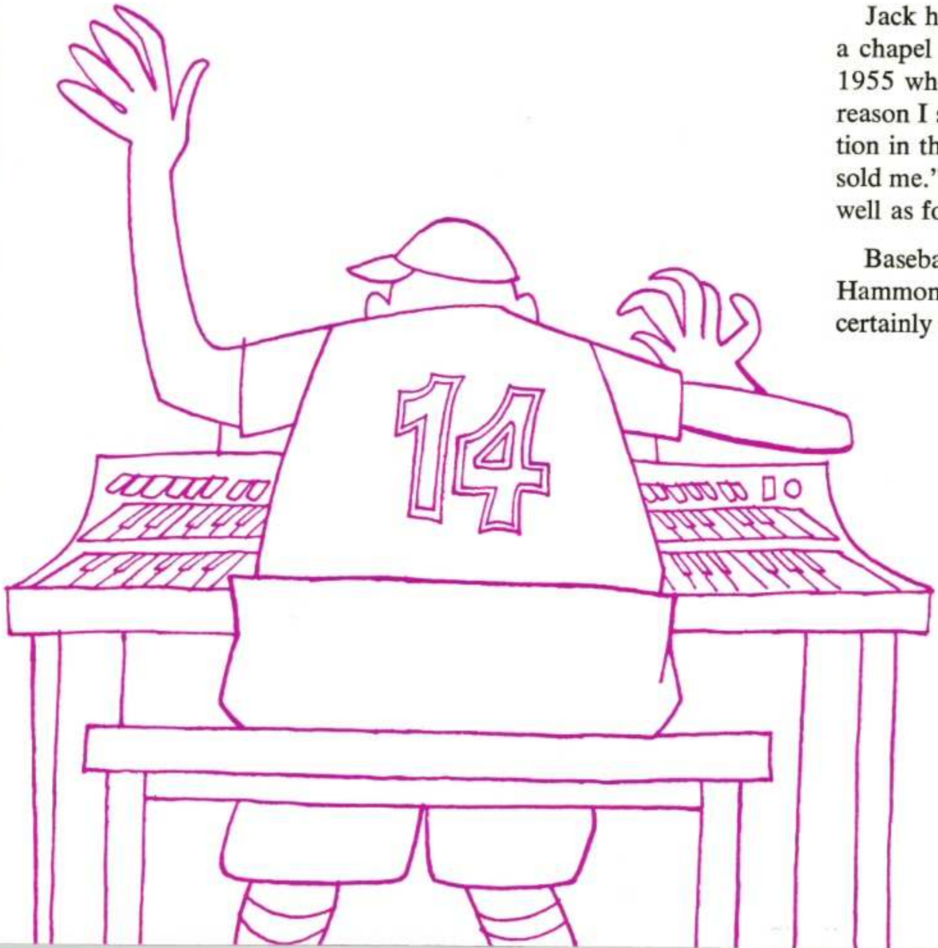
Hi-Jenks At The Organ

The Kansas City Royals baseball team are one of the newest teams in professional baseball, but their organist, Harry Jenks, is a veteran ballpark player. Jenks played with the Kansas City Athletics (now the Oakland A's) for nine years prior to their move to Oakland.

Before he entered baseball, Jenks was the musical director of KMBC-AM-TV in Kansas City for seventeen years. He studied music at the Kansas City Conservatory, which is now part of the University of Missouri at Kansas City. Besides the organ, he plays the piano and the accordion.

After graduating from college, Harry Jenks played professionally with a variety of bands on the Midwest night club circuit. He got tired of being on the road so he joined KMBC.

When asked about his favorite organ company, Jenks replied: "There's only one organ company for me and that's Hammond. Both, the X-66 and X-77 are great." In two years the Kansas City Royals will be in a new stadium equipped with an X-66 and Harry Jenks cannot wait. "In the stadium we are now using there is only one channel so we cannot use an X-77 or X-66. For the time being, I have to be content with a modified older model Hammond."



Kearney Keeps Cubs Kicking

One of the newest members of the baseball organists fraternity is Jack Kearney. He broke into professional baseball the hard way. Kearney kept writing Phil Wrigley, owner of the Chicago Cubs, until Wrigley finally decided that the Cubs should have a professional organist. Kearney, who has been playing the organ for twenty-five years said, "I'd been at other stadiums besides Chicago and heard the organ music. I thought it would be a good feature in Wrigley Field. So I wrote Mr. Wrigley in 1964. Three years later, he decided to let me try out with the Cubs. I've been with them ever since."

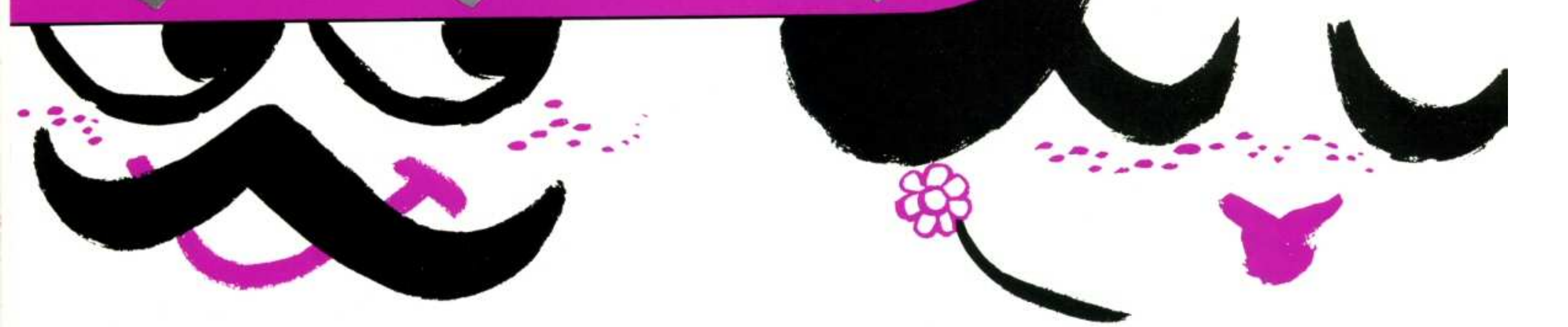
Kearney plays the Hammond A-100 in the ballpark. According to him, "I have never seen another organ like it. I can play church music, Latin numbers, sing-a-longs and everything else. There is no organ anywhere to compare to it." He tries to stay away from traditional music during ballgames and concentrates on current material, such as songs from "Mame," "Hello Dolly" and the Beatles.

Jack has never taken a music lesson. He began playing a chapel pipe organ and stayed with church music until 1955 when he switched to the A-100. "Hammond is the reason I switched to put it bluntly. The built-in reverberation in the A-100 made an organ sound like an organ. It sold me." The future looks bright for the Chicago Cubs as well as for Jack Kearney.

Baseball is America's most popular sport. The versatile Hammond organists at stadiums around the country have certainly added to this popularity. □

LATIN RHYTHMS

By Wanda Cameron



Rhythmic Latin beats add excitement and variety to all popular music. Here are some musical examples of the most popular Latin rhythms.

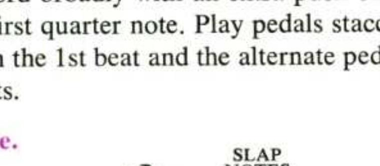
1. Beguine. This is one of the most widely played rhythms.

Chord (C)	𝄾	ch		ch	𝄾	ch	𝄾	ch
Pedal /	C root		𝄽		G alt	𝄾	G alt	𝄾
Count	1	&	2	&	3	&	4	&

The rhythmic attacks are quick except for the first chord. Play the first chord broadly with an extra push on the second half of the first quarter note. Play pedals staccato. Use the root pedal on the 1st beat and the alternate pedal on the 3rd and 4th beats.

2. Trick Beguine.

Chord (C)		GLISS		SLAP NOTES (B♭ C♯)		𝄾 ch	𝄾	ch
Pedal	C		𝄽			G 𝄾	G	𝄾
Count	1	&	2	&	3	&	4	&

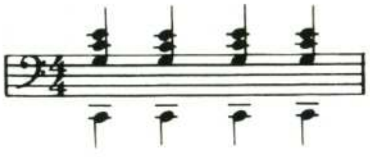


Play the first pedal broadly. Play the first half beat of 2 as a palm glissando on the lower manual, about middle register, with a downward sweep of one octave. Simple slap the notes B♭ and C♯ together on the upper manual with the left hand. If the melody needs either of these "slapped" notes, the left hand can hit two other black notes on the upper manual. Try these two beats with: "I Love You," "Green Eyes," "Amour," "Misirlou," and "Perfidia."

3. Tango. Chord attack is quick. Use pedal "fast decay."

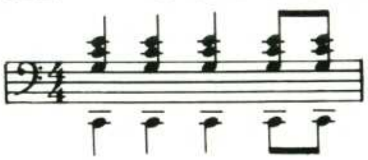
a. TANGO NO. 1.

Chord (C)	ch	ch	ch	ch
Pedal	P	P	P	P
Count	1	2	3	4



b. TANGO NO. 2.

Chord (C)	ch		ch		ch		ch	ch
Pedal	P		P		P		P	P
Count	1	&	2	&	3	&	4	&



c. TANGO NO. 3.

Chord (C)	ch	ch	ch	ch	ch
Pedal	C	𝄽		𝄽	G
Count	1	(&2)	&	(3&)	4 &

d. TANGO NO. 4. Use the root pedal only, or the root pedal on the 1st beat, and the alt. pedal on the 3rd and 4th beats.

Chord (C)	ch	ch	ch	ch	ch
Pedal	P			P	P
Count	1	(&2)	&	3 &	4 &

e. TANGO NO. 5.

Chord (C)	𝄽		𝄾	ch	ch		ch	
Pedal	C		𝄽		G		G	
Count	1	&	2	&	3	&	4	&

Attention chord system players: The first chord is actually only part of the chord. Play the lowest note of the chord on the second half of beat 2. And play the remaining upper notes of the chord on the 3rd and 4th beats. Play

to "Blue Tango," "Tango of Roses," "Hernando's Hideaway," "Isle of Capri," and "Jealousy."

4. Conga. All accent marks must be played.

Chord (C)	>ch-----)	>ch-----)	ch	𝄽	ch	𝄽	ch
Pedal	P	P	P	P	𝄽	P	𝄽
Count	1 & 2	& 3 &	4 &	1	2	3	4

5. Rumba. The least difficult Latin rhythm to play.

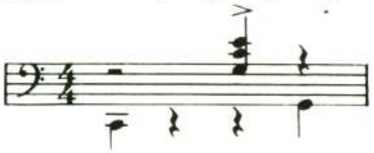
a. RUMBA 1.

Chord (C)	𝄽	>ch	𝄽	𝄽
Pedal	P	𝄽	P	P
Count	1	2	3	4

b. RUMBA 2.

Chord (C)	ch	ch 𝄾 ch	>ch	ch	ch𝄾
Pedal	P	𝄽	P		P
Count	1	& 2 &	3	&	4 &

c. RUMBA 3.

Chord (C)	𝄽	𝄽	>ch	𝄽
Pedal	P	𝄽	𝄽	P
Count	1	2	3	4

Try these Rumba variations with "South American Way," "Lady in Red," "South America Take It Away," "No Can Do," and "Negra Consentida."

Play the 3 versions separately in one song, or combine them for variety. In playing the pedals use the 1st, 3rd and 5th notes of the chord.

6. The Cha Cha.

a. CHA CHA 1.

Chord (C)	𝄽		ch		𝄽		ch•	ch•
Pedal	P		𝄽		P		𝄽	
Count	1	&	2	&	3	&	4	&

b. CHA CHA 2.

Chord (C)	ch	𝄾	ch		ch•		ch•	ch• 𝄾
Pedal	P		𝄽		P		𝄽	
Count	1	&	2	&	3	&	4	&

Be sure to observe the staccato marks. Play the right hand "staccato" with the last chord of each measure for a more realistic Cha Cha. This final example is easy to apply to any Cha Cha. Simply alternate the two measure rhythms. Use these beats for your first two measures and repeat the pattern.

Chord (C)	𝄽 𝄾 ch• ch• ch• ch• ch•	𝄽 — >ch ch ch ch ch
Pedal	P - - - - -) P P	P - - - - -) P P
Count	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &

Any of these beats will sound great played to "Tea For Two," "I Want To Be Happy" and countless others.

7. Paso Doble. An easy rhythm in 3/4 time.

Chord (C)	𝄾	ch	ch	ch	ch
Pedal	P			P	P
Count	1	uh	&	2 &	3 &

This strict rhythm may be used for an entire song. Or add the following rhythmic pattern.

Chord (C)	𝄾 ch•	ch•	ch•	ch•	𝄾 ch•
Pedal	P				
Count	1 uh	&	2	&	3 &

As an experienced organist, you know that changing rhythms is half the fun of organ playing. The Latin beat has endless versatility. Hopefully these rhythm examples will add variety and sparkle your Latin arrangements. □

MUSIC REVIEW

Rating guide. ★★★Excellent
★★Good
★Fair

By Porter Heaps

EDITOR'S NOTE:

Space limitations make it impossible for us to print all the material reviewed by Porter Heaps. All music reviewed can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

BEGINNER

Left Hand Pedal Chords
by Walter Stuart
$2.00
Charles Colin
315 W. 53rd St.
New York, N.Y. 10019

★★★
Lists chords by note names, up to the 7th (no 11th or 13th) for all keys . . . in root position as well as all inversions.

40 Latest Country, Folk & Pop
$2.95
Charles Hansen
1842 West Avenue
Miami Beach, Fla. 33139

★★
One-page and two-pagers of 40 contemporary pop tunes. Music, words, and simple scoring for songs like *Galveston, That's How I Got To Memphis, Games People Play,* etc.

The Beatles Complete
$5.95
Charles Hansen
1842 West Avenue
Miami Beach, Fla. 33139

★★
A complete anthology of published songs written and/or recorded by the Beatles, includes pictures and biographical notes of the Beatles. Scoring is simple. 177 pages.

Organ-izing Popular Music
by Al Hermanns
Books 1 and 2
$4.95 each
Supplementary Books
#1 Selected Favorites
#2 Celebrated Standards
#3 Familiar Songs
#4 Delightful Music
$1.95 each
Robbins Music Corp.
1350 Avenue of the Americas
New York, N.Y. 10019

★★★
Late beginner to advanced. Every teacher specializing in the *chord system* of learning should have this series. The two instruction books run to almost 400 pages. Songs are great standards from the Robbins catalogue—*Diane, Deep Purple Linger Awhile, Whispering, Somewhere My Love, Santa Claus Is Coming To Town,* etc. There are a total of 115 hit tunes in the 6 books.

INTERMEDIATE

Introductions, Breaks and Endings
Boogie Woogie Organ
by Walter Stuart
$2.00 each
Charles Colin
315 West 53rd Street
New York, N.Y. 10019

★★★
Charles Colin publishes what is probably the most complete catalogue of folios devoted to practical music theory. *Introduction, Breaks and Endings* are given in the keys of C, F, G, B♭, E♭, and A♭. *Boogie Woogie Organ* gives 29 figures in each of the keys of C, F, G, as well as eight solos.

Organ Frescoes
edited by Jean Pasquet
$2.75
Marks Music Corp.
136 West 52nd Street
New York, N.Y. 10019

★★
Baroque organ music compiled from masters of the 17th and 18th centuries—Bach, Boely, Clerambault, Corelli, Couperin, Dandrieu, Frescobaldi, Gibbons, Handel, Lully, Rameau, and in addition, two numbers by the compiler, Jean Pasquet. Most are two-pagers.

Stars and Stripes Forever
Sousa, arr. by Frank Pasquale
Moonlight Sonata
Beethoven, arr. by Amo Cappelli
$1.00 each
Cappelli Publications
P.O. Box 186
River Forest, Ill. 60305

★★★
Expertly arranged, beautifully printed, tastefully registered. The final chorus of the *Stars and Stripes* is scored for melody and rhythm in left hand, the piccolo part in the right hand.

Potpourri
arr. by Jerry Vincent
$2.00
Roslyn Publications, Inc.
112 Broadway
Malverne, N.Y. 11565

★★
Competently arranged music for the lower intermediate organist. Notes are easy to read. Songs include: *Black Hawk Waltz, Clarinet Polka, Colonel Bogey, Enchanted Sea, Guantanamera, Help Me Lord, Here's That Rainy Day, Love Me With All Your Heart, Somethin' Stupid,* and *Whistler And His Dog.*

Bob Ralston Organ Series
(Volume 1)
$2.00
Manna Music, Inc.
1328 N. Highland Ave.
Hollywood, Calif. 90028

★★★
Bob Ralston is a pro. I played and enjoyed all seven songs. Especially the six-page arrangement of *How Great Thou Art.* This is all gospel-type sacred music; words are included. There are no chord symbols. 28 pages.

ADVANCED

Overture To The Marriage Of Figaro
Mozart, arr. by Reginald Foort
$1.50
Cappelli Publications
P.O. Box 186
River Forest, Ill. 60305

★★★
Superbly arranged, completely fingered; it's a concert presentation. 14 pages. Perfect study material for the advanced intermediate student. Try Mr. Foort's other arrangements of *William Tell Overture, Second Hungarian Rhapsody,* and *Light Cavalry Overture.*

RECORD REVIEW

Rating guide: ★★★Excellent
★★Good
★Fair

★★★
The organ is a solo instrument. And duo organ playing can be disastrous unless carefully charted and planned. Rosa Rio and Bill Dalton do an excellent job. The fidelity of the recording could be better.

Organ Orbits
Rosa Rio and
Bill Dalton at Duo
Hammond Organs
Rio Records
130 Mill St.
Shelton, Conn.

★★
If there is really any stylistic comparison to be drawn between the late Ken Griffin and Ashley Tappen, we find the latter far more sophisticated and interesting. Included are: *Moonlight Cocktails, Try To Remember* and *Night Talk*.

Cocktail Time
The Hammond Organ
Of Ashley Tappen In
The Ken Griffin Style
Somerset
222 West Orange Grove Ave.
Burbank, Calif. 91502

★★
Upbeat jazz arrangements of popular standards (*Taking A Chance on Love, Satin Doll,* etc.) and some new tunes. *Girl Talk* played on the X-66 is something to talk about and use of X-66 percussion effects in *Love Is Blue* is good. The B-3 Side uses live percussion by Fred Potter.

Standing Room Only
with Jess Parker at
the Hammond X-66
and B-3
Concert Recording
3318 Platt
Lynwood, California

All records reviewed can be purchased from your local record dealer or directly from the record publisher. Please do not send orders to Hammond Organ Company.

QUESTION BOX

1. What organ model was used in your TV commercial "Cathedral?" And what was the registration?

V. Mazzola, Sharon, Pa.

The "T" model was used for the TV commercial. And the registration for the church organ sound was: Upper: 65 7868 456; Leslie: Slow; Pedal: 16′ at 7; Ped. Mute: Off; Brilliance: On; Reverb: On III.

2. What is a good theatrical registration for a Hammond?

L. M. Jackson, Denver, Colo.

There are many fine settings but my favorite is: Upper: 88 8736 000; Lower: 00 6555 332; Pedal: 44; Vibrato: Full; Reverb: I and II. It lets you play single note melodies or chords with your right hand on the upper keyboard augmented by accompaniment on the lower.

3. Can you combine different settings from each set of tonebars?

P. Hansen, E. Wenatchee, Wash.

Yes it's possible. Let's say you want to combine these two settings: 00 4531 200 and 53 4610 222. Take the largest number from each tonebar setting and your combined registration is: 53 4631 222.

4. How can I produce the bell-like percussion effect I used to get with a B-3 on my H-143?

T. M. Sobolik, South Milwaukee, Wisc.

The H-100 has a sophisticated percussion system. Try this setting: Upper B 00 0004 000 00 Harp On. Play in a staccato manner on the upper keyboard, and you'll have a bell-like effect comparable to the B-3.

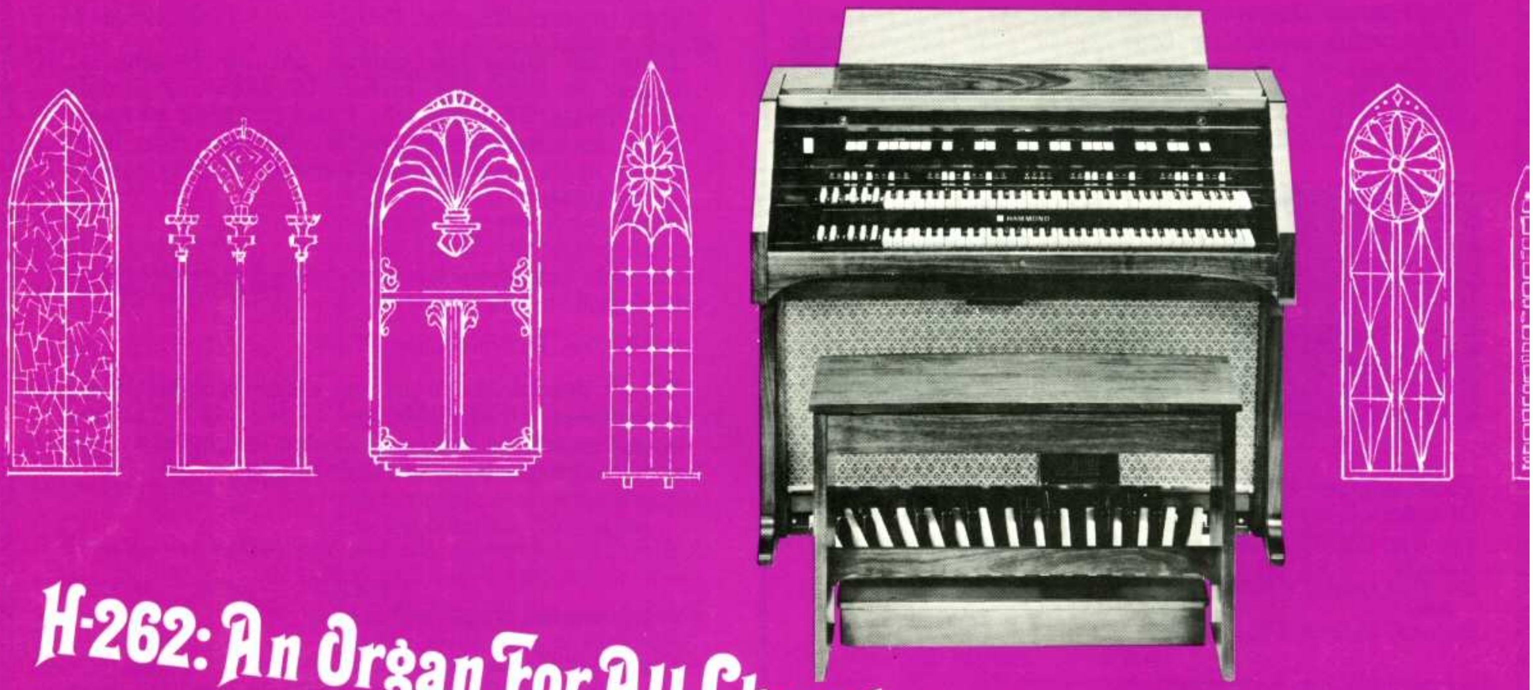
5. What registration does Lenny Dee use in his "Folsom Prison Blues?

A. Carey, New Orleans, La.

As in the case with many pros, Lenny Dee has a highly "customized" Hammond. A general "blues" registration typical of the Lenny Dee sound is: Upper: 888 887220; Lower: 65433; Pedal: 5; Leslie: On Slow. Play melody on upper keyboard.

Letters for this column should be sent to Question Box, HAMMOND TIMES, P.O. Box 6698, Chicago, Illinois 60680.

Litho in U.S.A.



H-262: An Organ For All Churches.

Its sound is majestic, dignified and spiritual. And with additional tone cabinets, even larger churches resound with lovely Hammond sound. Only Hammond's harmonic tonebars offer you the opportunity to create traditional pipe organ tones as well as your own personal sound. A lockable roll top, decorative rear panel and rich walnut finish accent the H-262's beautiful classic design. The magnificent H-262 is truly an organ for all churches.

The dignified H-262 has a stereo vibrato system unsurpassed in versatility. The degrees of vibrato vary from the delicate shimmer of the oboe to the deep, pulsating organ sound. Chorus, Dual Vibrato and slow-scan Celeste are selective, separately controllable on both manuals and on the percussion section.

The H-262 console has two 61-note manuals and a 25-note pedalboard. The tonal controls include: eight percussion tabs—Second Voice, Touch Control, Chimes, Celesta, Nazard, Bells, Harp Sustain, Add Vibrato; two pedal tabs—Pedal Sustain I, Pedal Sustain II (plus Pedal Sustain III when both are pressed); seven Vibrato & Celeste tabs—On Swell, On Great, Vibrato I, Vibrato II (plus Vibrato III when both are pressed), Dual Vibrato, Chorus, Celeste; five organ tabs—Reverb I, Reverb II (plus Reverb III when both are pressed), Echo Only, Main & Echo, Volume Soft; two sets of 11 Swell tonebars at 13 pitches; two sets of 10 Great tonebars at 11 pitches; four pedal tonebars at two pitches; and 12 preset keys for each manual.

The H-262 also features both an illuminated music rack and an illuminated pedalboard.

See your local Hammond Organ dealer now for additional information about the H-262. He'll be happy to demonstrate Hammond's newest church model for you. □